

kalmus miniature score series

no. 1303

George Frideric  
Handel

ode for st. cecilia's day

1739

edwin f. kalmus  
publisher of music  
new york, n.y.



Kalmus Miniature Score Series

no. 1303

Ode  
for  
**Ast. Gerold's Day**

by

**George Frederick Handel.**

Händels Gesamtausgabe

Vol. 23

Leipzig 1866

ed. F. W. Cluyse

edwin f. kalmus  
PUBLISHER OF MUSIC  
NEW YORK, N.Y.

Digitized by the Internet Archive  
in 2019 with funding from  
IMSLP / Project Petrucci LLC

<https://archive.org/details/ybimslp00038>

## PREFACE.

---

The present ODE, written by *Dryden* in the year 1687 for musical performance at a Feast of St. Cecilia in London, was set to music by Handel from the 15<sup>th</sup> to the 24<sup>th</sup> Sept. 1739 as "*A Song for St. Cecilia's Day*", and first produced on that day (Nov. 22) in the year 1739.

The first and second movements of the Overture are identical with the 5<sup>th</sup> of the Twelve Grand Concertos composed in the same year. The Finale of that Concerto has also been put to a similar use, and been printed in the editions of this Ode; though the Minuet movement, which was actually written by Handel for its Overture, and is here printed by us, is perhaps more appropriate than the broader Concerto-Finale.

On p. 30 between the lines will be noticed a series of small notes, with a reference to the Preface. They are found in Handel's original manuscript (not in his conducting score), where they occupy some bars of pauses in the line belonging to the Trumpet, but would there denote B, which is simply impossible. They are undoubtedly a figure for the Drum (and as such, D), and inserted in the Trumpet line only because this happened to be vacant here. Either of the two figures given to the Drum, therefore, may be chosen.

Of the small vocal piece on the same subject, and belonging to about the same period, entitled by us "THE PRAISE OF HARMONY", which we here give as an appendix, Handel's manuscript is extant. Though probably occasionally sung, it has never been much known in this form. The poem must have been written for Handel's setting, probably by *Newburgh Hamilton*. The air was subsequently provided with Italian words, commencing "*Sei cara sei bella virtute ogn'or*".

LEIPZIG, Oct. 16. 1866.

Chr.

# ODE FOR ST. CECILIA'S DAY.

## CAECILIEN-ODE.

### RECITATIVE, accompanied.

From Harmony, from heav'nly Harmony,  
This universal frame began.  
When Nature underneath a heap  
Of jarring atoms lay,  
And could not heave her head :  
The tuneful voice was heard from high,  
»Arise! ye more than dead!«  
Then cold and hot, and moist and dry,  
In order to their stations leap,  
And MUSIC's now'r obey.

### CHORUS.

From Harmony, from heav'nly Harmony,  
This universal frame began :  
From Harmony to Harmony,  
Through all the compass of the notes it ran,  
The diapason closing full in Man.

### AIR 1.

What passion cannot Music raise and quell ! —  
When Jubal struck the chorded shell,  
His list'ning brethren stood around,  
And, wond'ring, on their faces fell,  
To worship that celestial sound.  
Less than a God they thought there could not dwell  
Within the hollow of that shell,  
That spoke so sweetly and so well.  
What passion cannot Music raise and quell !

### AIR 2, and CHORUS.

The TRUMPET's loud clangor  
Excites us to arms  
With shrill notes of anger,  
And mortal alarms.  
The double, double, double beat  
Of the thund'ring DRUM  
Cries, hark ! the foes come ;  
Charge, charge ! 'tis too late to retreat.

(MARCH.)

### AIR 3.

The soft complaining FLUTE  
In dying notes discovers  
The woes of hopeless lovers,  
Whose dirge is whisper'd by the warbling LUTE.

### Begleitetes RECITATIV.

Durch Harmonie, durch heil'ge Harmonie  
Entstand dies weite Weltenall.  
Als formlos die Natur noch lag,  
Verworr'nen Missklangs voll,  
In lebenloser Nacht :  
Scholl wohlautreich des Schöpfers Ruf:  
»Erwach' aus starrem Tod!«  
Und Kalt und Heiss, und Dürr und Feucht  
Zertheilt in fester Ordnung sich,  
Durch Harmonie beseelt.

### CHOR.

Durch Harmonie, durch heil'ge Harmonie  
Entstand dies weite Weltenall :  
Von Harmonie zu Harmonie  
Durchlief die Schöpfung aller Töne Reich,  
Und schloss im Vollklang ihrer höchsten Macht.

### ARIE 1.

Wie hebt und senkt Musik der Seele Flug ! —  
Als Jubal die erste Laute schlug,  
Wie lauscht' die Schaar da ihrem Sang,  
Die staunend hin zur Erde sank,  
Anbetend vor dem Wunderklang.  
Sie wähnt', ein lebend gottgleich Wesen trug  
Die Laute bergend in ihrem Hohl,  
Die sprach so lieblich und so wohl.  
Wie hebt und senkt Musik der Seele Flug !

### ARIE 2, und CHOR.

Der Schall der Trompete,  
Er ruft uns zur Schlacht ;  
Der Zorn in dem Busen,  
Der Kampfmuth erwacht,  
Der Trommel donnerndes Geroll,  
Ihr grollender Schlag  
Stürmt auf an den Feind,  
Auf, auf, bis der Siegsruf erschallt.

(MARSCH.)

### ARIE 3.

Der Flöte Klageton  
Hinsterbend singt den Jammer  
Der hoffnungslosen Liebe ;  
Ihr Grablied sanft flüstert in der Laute Schlag.

## AIR 4.

Sharp VIOLINS proclaim  
Their jealous pangs and desperation,  
Fury, frantic indignation,  
Depth of pains, and height of passion,  
For the fair disdainful dame.

## AIR 5.

But oh! what art can teach,  
What human voice can reach  
The sacred ORGAN's praise?  
Notes inspiring holy love,  
Notes that wing their heav'nly ways  
To join the choirs above.

## AIR 6.

Orpheus could lead the savage race;  
And trees uprooted left their place,  
Sequacious of the LYRE.

## RECITATIVE, accompanied.

But bright CECILIA rais'd the wonder high'r:  
When to her ORGAN vocal breath was giv'n,  
An angel heard, and straight appear'd,  
Mistaking earth for heaven.

## GRAND CHORUS.

As from the pow'r of sacred lays  
The spheres began to move;  
And sung the great Creator's praise  
To all the bless'd above;  
So when the last and dreadful hour,  
This crumbling pageant shall devour;  
The TRUMPET shall be heard on high, —  
The dead shall live, the living die,  
And MUSIC shall untune the sky.

## ARIE 4.

Die helle Geige singt  
Von Eifersucht und von Verzweiflung;  
Singt von heißer Lieb', und Sehnsucht  
Tiefster Qual, und höchstem Leiden,  
Um der stolzen Schönen Gunst.

## ARIE 5.

Doch o, wess Stimme gleicht,  
O welche Kunst erreicht  
Der heil'gen Orgel Klang?  
Ihren Klang, der Liebe singt,  
Und sich auf zum Himmel schwingt,  
Zum Engel-Chorgesang.

## ARIE 6.

Orpheus bezwang die wilde Brut;  
Der Baum, entwurzelt seinem Grund,  
Er folgt der Laute Klang.

## Begleitetes RECITATIV.

Doch sieh! Cäcilia wirkte grös'sre That!  
Als sie der Orgel Stimm' und Sang verlieh,  
Da lauscht ein Engel und wähnt entzückt  
Sich auf der Erd' im Himmel.

## GROSSER CHOR.

So wie durch heil'ger Lieder Macht  
Der Sphären Lauf begann,  
Und sie des grossen Schöpfers Preis  
Lobsangen durch das All:  
So, wenn die letzte Stunde schlägt  
Und ganz dies Erdenrund zerfällt,  
Dröhnt der Posaune lauter Schall:  
Was stirbt ersteht, was lebt vergeht,  
Und der Sphärenklang verstummt im All.

## APPENDIX.

## PRAISE OF HARMONY.

## Preis der Harmonie.

Look down, look down  
Harmonious Saint, whilst we  
Do celebrate thy art and thee!  
Of Music's force the wonders show,  
The most of Heav'n we here can know.

Music! that all-persuading art,  
Which sooths our griefs, inspires our joys,  
Soft love creates, stern rage destroys,  
And moulds at will each stubborn heart.

Sweet accents all your numbers grace,  
Touch ev'ry trembling string;  
Each note in justest order place —  
Of Harmony we'll sing.  
It charms the soul, delights the ear,  
To it all passions bow;  
It gives us hope, it conquers fear,  
And rules we know not how.  
Sweet accents: *Da Capo.*

O blick herab,  
Harmonische Heil'ge du, wie wir,  
In Preisgesang dich feiernd hier,  
Uns deiner Kunst in Andacht weih'n,  
Des Himmels Theil in unserm Sein.

Tonkunst! in Wunderkraft bewährt!  
Die stillt den Gram und stimmt zur Lust,  
Und Liebe zeugt und Wuth zerstört,  
Und hebt und beugt die starrste Brust.

Dein Wohllaut schmückt des Dichters Sang,  
Der Saiten bebend Spiel;  
Melodisch ist dein Weg und Gang,  
Und Harmonie dein Ziel.  
Sie röhrt das Ohr, entzückt das Herz,  
Zwingt jede Leidenschaft;  
Sie beut uns Trost, sie bannt den Schmerz,  
Und herrscht mit Zauberkraft.  
Dein Wohllaut: *Da Capo.*

# INDEX.

	Page	
<i>Overture</i> . . . . .	1	
<i>Recit.</i> , <b>Tenor.</b> From Harmony, from heav'nly Harmony.	6	
<i>Chorus.</i> From Harmony, from heav'nly Harmony.	10	
<i>Air,</i> <b>Sopran.</b> What passion cannot Music raise and quell!	20	
<i>Air,</i> <b>Tenor.</b> The TRUMPET's loud clangor . . . .	27	
<i>Chorus.</i> The TRUMPET's loud clangor . . . .	33	
<i>March.</i> . . . . .	38	
<i>Air,</i> <b>Sopran.</b> The soft complaining FLUTE . . . .	39	
<i>Air,</i> <b>Tenor.</b> Sharp VIOLINS proclaim . . . . .	43	
<i>Air,</i>	50	
<i>Air,</i>	54	
<i>Recit.,</i> <b>Sopran.</b> But bright CECILIA rais'd the wonder high'r.	56	
<b>Sopran solo</b> and <i>Chorus.</i>	{ As from the pow'r of sacred lays . . . .	57
	{ The dead shall live, the living die . . . .	62
APPENDIX.		
<i>Recit.,</i>	80	
<i>Air,</i>	82	

## Errata.

P. 17, bar 5, line 8, for  read 

P. 78, bar 7, line 11, for  read 

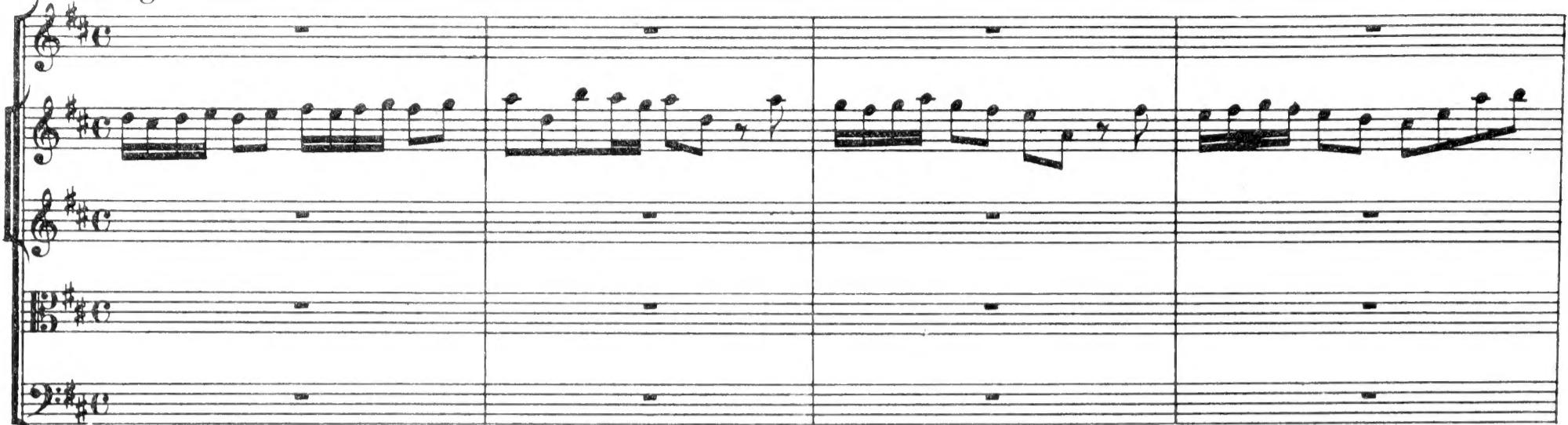


## OVERTURE.

Larghetto, e staccato.

Larghetto, e saccato.

Allegro.



Allegro, a tempo giusto.



H. W. 28.



A page of musical notation for six staves, numbered 5. The staves are in common time and major key signature. The notation consists of black note heads and vertical stems, with horizontal dashes indicating note heads omitted. Measure 1 starts with a sixteenth-note pattern in the top staff. Measures 2-4 show eighth-note patterns. Measure 5 begins with a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measure 8 begins with a sixteenth-note pattern. Measures 9-10 show eighth-note patterns. Measure 11 begins with a sixteenth-note pattern. Measures 12-13 show eighth-note patterns. Measure 14 begins with a sixteenth-note pattern. Measures 15-16 show eighth-note patterns. Measure 17 begins with a sixteenth-note pattern. Measures 18-19 show eighth-note patterns. Measure 20 begins with a sixteenth-note pattern. Measures 21-22 show eighth-note patterns. Measure 23 begins with a sixteenth-note pattern. Measures 24-25 show eighth-note patterns. Measure 26 begins with a sixteenth-note pattern. Measures 27-28 show eighth-note patterns. Measure 29 begins with a sixteenth-note pattern. Measures 30-31 show eighth-note patterns. Measure 32 begins with a sixteenth-note pattern. Measures 33-34 show eighth-note patterns. Measure 35 begins with a sixteenth-note pattern. Measures 36-37 show eighth-note patterns. Measure 38 begins with a sixteenth-note pattern. Measures 39-40 show eighth-note patterns. Measure 41 begins with a sixteenth-note pattern. Measures 42-43 show eighth-note patterns. Measure 44 begins with a sixteenth-note pattern. Measures 45-46 show eighth-note patterns. Measure 47 begins with a sixteenth-note pattern. Measures 48-49 show eighth-note patterns. Measure 50 begins with a sixteenth-note pattern. Measures 51-52 show eighth-note patterns. Measure 53 begins with a sixteenth-note pattern. Measures 54-55 show eighth-note patterns. Measure 56 begins with a sixteenth-note pattern. Measures 57-58 show eighth-note patterns. Measure 59 begins with a sixteenth-note pattern. Measures 60-61 show eighth-note patterns. Measure 62 begins with a sixteenth-note pattern. Measures 63-64 show eighth-note patterns. Measure 65 begins with a sixteenth-note pattern. Measures 66-67 show eighth-note patterns. Measure 68 begins with a sixteenth-note pattern. Measures 69-70 show eighth-note patterns. Measure 71 begins with a sixteenth-note pattern. Measures 72-73 show eighth-note patterns. Measure 74 begins with a sixteenth-note pattern. Measures 75-76 show eighth-note patterns. Measure 77 begins with a sixteenth-note pattern. Measures 78-79 show eighth-note patterns. Measure 80 begins with a sixteenth-note pattern. Measures 81-82 show eighth-note patterns. Measure 83 begins with a sixteenth-note pattern. Measures 84-85 show eighth-note patterns. Measure 86 begins with a sixteenth-note pattern. Measures 87-88 show eighth-note patterns. Measure 89 begins with a sixteenth-note pattern. Measures 90-91 show eighth-note patterns. Measure 92 begins with a sixteenth-note pattern. Measures 93-94 show eighth-note patterns. Measure 95 begins with a sixteenth-note pattern. Measures 96-97 show eighth-note patterns. Measure 98 begins with a sixteenth-note pattern. Measures 99-100 show eighth-note patterns.

Violino I. II.  
Oboe I. II.

Viola.

Bassi.

Pianoforte.

Musical score for strings (Violin I & II, Oboe I & II, Viola, Bass) and Pianoforte. The score consists of six staves. The top four staves are for strings and piano, showing various rhythmic patterns and dynamics like 'tr.' (trill). The bottom two staves are for basso continuo, featuring sustained notes and bassoon parts. Measure 6 starts with a forte dynamic. Measures 7-11 show a transition with trills and eighth-note patterns.

TENORE.

From Har - mo - ny,  
Durch Har - mo - nie,  
from heav'n - ly Har - mo - ny  
durch heil' - ge Har - mo - nie  
this u - ni - ver - sal frame be - gan.  
ent - stand dies wei - te Wel - ten all.

Continuo.

sostenuto.  
Larghetto, e piano.  
sostenuto.

Oboe I. II.

Musical score for Oboe I. II. and Continuo. The oboe part consists of six measures of eighth-note chords. The continuo part provides harmonic support with sustained notes and bassoon parts.

Fagotti.

Musical score for Fagotti. It shows six measures of eighth-note chords, continuing the harmonic pattern established by the oboe and continuo.

Violino I.

Musical score for Violino I. It shows six measures of eighth-note chords, contributing to the overall harmonic texture.

Violino II.

Musical score for Violino II. It shows six measures of eighth-note chords, maintaining the harmonic flow.

Viola.

Musical score for Viola. It shows six measures of eighth-note chords, providing harmonic support.

Violoncelli.

Musical score for Violoncello. It shows six measures of eighth-note chords, continuing the harmonic pattern.

TENORE.

When Na - ture un - derneath a heap of jar-ring atoms  
A/s form - los γ die Natur noch lag, ver - worrn Missklang

Organo, e  
Contrabassi.

Musical score for Organo, e Contrabassi. It shows six measures of eighth-note chords, providing harmonic support.

Pianoforte.

Musical score for Pianoforte. The piano part consists of six measures of eighth-note chords, continuing the harmonic pattern established earlier in the score.

lay,  
 roll,  
 when  
 als  
 Na\_ture  
 formlos  
 un\_der\_neath a heap  
 die Na\_tur noch lag,  
 of jar\_ring a\_toms  
 ver\_worr\_nen Misslangs

lay,  
 voll,  
 and could not  
 in le\_ben  
 heave  
 lo\_ \_  
 her head:  
 ser Nacht:  
 the tuneful  
 scholl wohlaut\_

voice was heard from high, "A - rise, arise,  
reich des Schöpfers Ruf: "Er - wach, erwach!"

a - rise ye more than dead:  
er-wach' aus starrem Tod!"

Then cold and hot, and moist and dry, in or - der to their sta - tions  
Und Kalt und Heiss, und Dürr und Feucht zer - theilt in fe - ster Ord - nung

leap,  
 sich,  
 Viola col Basso all'8va  
 Org., Fagotti, Violoncelli e Contrabassi.

then cold and  
 und Kalt und

hot, and moist and dry, in or der to their sta\_tions leap,  
 Heiss, und Dürr und Feucht zertheilt zu fe\_ster Ordnung sich,

and Music's pow'r o\_bey,  
 durch Harmo\_nie be\_seelt,

and Music's  
 durch Harmo\_

pow'r o\_bey.  
 nie be\_seelt.

## CHORUS.

Allegro.

Oboe I. II.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Continuo.

Allegro.

Pianoforte.

From Har - mo - ny,

Durch Har - mo - nie, from heav'n - - - ly  
through heil' - - - ge

From Har - mo - ny,

Durch Har - mo - nie,

from  
durch

heav'n - - - ly

heil' - - - ge

Harmony,  
Harmonie,

from

Har - - mo - ny,

durch

Har - - mo - nie,

from

Har - - mo - ny,

durch

Har - - mo - nie,

6 6

heav'n - - - ly

heil' - - - ge

Harmony,  
Harmonie,

from

heav'n - - - ly

durch

heil' - - - ge

Harmony,  
Harmonie,

ent -

this u - ni - ver - sal

stand dies wei - te

this u - ni - ver - sal

ent - stand dies wei - te

frame be gan: from Har - mo ny

*Wel - ten - all:* von Har - mo nie

frame be gan: from Har - mo ny

*Wel - ten - all:* von Har - mo nie

to Har - mo ny, from Har - mo ny to

zu Har - mo nie, von Har - mo nie zu

to Har - mo ny, from Har - mo ny to

zu Har - mo nie, von Har - mo nie zu

*Har - monie*  
*Har - monie* through all the *durch\_lief die* compass of the notes it ran,  
*Schöpfung al - ler Tö - ne* *Reich,*  
*Har - monie*  
  
*Har - monie* through all the *durch\_lief die* compass of the notes it ran,  
*Schöpfung al - ler Tö - ne* *Reich,*  
  
*compass of the notes* it ran,  
*Schöpfung al - ler Tö - ne* *Reich,*  
  
*through all the* *durch\_lief die*

compass of the notes it ran, the dia - pa - son clo - sing  
*Schöpfung al - ler Tö - ne Reich,*

und schloss im Foll - klang ih - - rer

through all the compass of the notes it  
*durch-lief die Schöpfung al - ler Tö - ne*

through all the  
*durch-lief die*

full in Man,  
höch - - sten Macht,

ran,  
Reich,

compass of the notes it ran,  
*Schöpfung al - ler Tö - ne Reich,*

through all the compass of the notes it ran, the  
durch-lief die *Schöpfung al - ler Tö - ne Reich, und*

(p)

*p*

*p*

*p*

*p*

di - a - pa - son clo - sing full in Man, clo - sing

schloss im *Voll - klang ih - rer höch - sten Macht, ih - rer*

7 6 7 6

*p*

H.W. 23.

from Har - mony to Har - mony,  
 von Har - monie zu Har - monie  
 full in Man; from Har - mony to Har - mony, through  
 höch - - sten Macht; von Har - monie zu Har - monie durch -  
tasto solo.  
 through all the com - pass of the notes it ran,  
 durch - lief die Schöp - fung al - ler Tö - - ne Reich, the  
 und  
 all the com - pass of the notes it ran, the di - a - -  
 - lief die Schöp - fung al - ler Tö - - ne Reich, und schloss im

the dia - pa - son clo - sing full in Man,  
 und schloss im Voll - klang ih - rer höchsten Macht,

the  
 und  
 the  
 und

dia - a - pa - son clo - - sing full in Man,  
 schloss im Voll - klang ih - - rer höch - - sten Macht,

Voll - klang ih - - rer höch - - sten Macht,

dia - pa - son clo - - sing full in Man.

schloss im Voll - klang ih - - - rer höch - sten Macht.

dia - pa - son clo - - sing full in Man.

schloss im Voll - klang ih - - - rer höch - sten Macht.

mf



A continuation of the musical score from page 19. It features six staves of music, identical in layout and key signature (three sharps) to the previous system. The music continues with various note heads and stems, with some beams connecting notes. The patterns are consistent with the first system, showing complex melodic lines in the top two staves and simpler patterns in the middle and bottom staves.

### *Adagio.*

## SOPRANO.

## **Violoncello(solo).**

Bassi.

## Pianoforte.

### **Adagio.**

### Andante.

### Andante.

H.W. 23.

Tutti.

Viol. I.

Viol. II.

Viola.

f

p

f

f

f

f

$\frac{4}{2}$

$f$

$f$

$f$

$f$

What passion

Wie hebt und

can - not

senkt Mu -

Mu - sic

raise and

sik der

See - le

quell! -

Flug! -

When

Als

$p$

Ju - bal struck the chor - ded shell, when Ju - bal struck the chor - ded shell, his lis - ning  
*Ju-bal die er - ste Lau-te schlug, als Ju-bal die er - ste Lau-te schlug, wie lauscht' die*

brethren stood a - round, and, wond' ring, on their  
*Schaarda ih - rem Sang, die stau - nend hin zur*

fa - - - ces fell, and, wond' ring, on their fa - - - ces fell, to  
*Er - - de sank, die stau - nend hin zur Er - - de sank, an -*

wor - ship  
- be - tend      that ce - les - tial  
vor dem Hun - der sound, to wor - ship  
klang, an - be - tend      that ce - les - tial  
vor dem Hun - der

sound.  
klang.

Less than a  
Sie wähnt, ein

God le - they thought there could not dwell with - in the hol - low  
bend gott - gleich He - sen trug die Lau - te ber - gend in

21

The musical score consists of three staves of music. The top staff uses soprano and alto voices, with lyrics in German and English. The middle staff uses bass and tenor voices, also with lyrics in German and English. The bottom staff is a continuo or basso continuo part, indicated by a bass clef and a bassoon-like instrument icon.

**Top Staff (Soprano and Alto):**

of \_\_\_\_\_ that shell, that spoke so sweetly and so well; less than a  
ih - rem Hohl, die sprach so lieb - lich und so wohl; sie wähnt' ein

**Middle Staff (Bass and Tenor):**

God they thought there could not dwell with in the hol low  
le - bend gott - gleich We - sen trug die Lauter bergend in

**Bottom Staff (Continuo/Bass):**

of that shell, that spoke so sweetly, that spoke so sweetly and so well, so  
ih - rem Hohl, die sprach so lieb - lich die sprach so lieb - lich und so wohl, so

Viol. I  
pp  
Viol. II.

sweet - ly, that spoke so sweet - ly,  
lieb - lich, die sprach so lieb - lich,

that spoke so  
die sprach so

Tutti.

f

sweet - ly and so well.  
lieb - lich und so wohl.

What passion can - not Mu - sic raise and quell!  
Wie hebt und senkt Mu - sik der See - le Flug!

Adagio.

what passion can not Music raise and quell!  
wie hebt und senkt Mu-sik der See-le Flug!

Adagio. a tempo.

ad libitum.

ritard.

Violini. Tutti.

Tromba.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

TENORE.

Tutti Bassi.

Pianoforte.

The Trumpet's loud clangor excites us to arms.  
*Der Schall der Trompe - te, er ruft uns zur Schlacht,*

ex - cites us to arms,  
*er ruft uns zur Schlacht,*

to arms, to arms! the Trumpet's loud clangor excites us to arms  
*zur Schlacht, zur Schlacht! der Schall der Trompe - te, er ruft uns zur Schlacht;*

with shrill notes of anger, and mortal alarms,  
with shrill notes of anger, with  
der Zorn in dem Busen, der Kampfmuth erwacht,

shril notes of anger, and mortal alarms.  
The  
Der  
Zorn in dem Busen, der Kampfmuth erwacht.

dou.ble, dou.ble, dou.ble beat  
*Trommel donnerndes Geroll,*  
 of  
 ihr  
 the thund'ring Drum  
*grollen - der Schlag*

cries, Hark!  
 stürmt auf,  
 hark!  
 auf,  
 cries,  
 stürmt

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of one sharp). Measure 11 begins with a whole note in the bass, followed by a half note in the treble. The treble staff has a sixteenth-note pattern starting with a sixteenth note. Measure 12 begins with a half note in the bass, followed by a quarter note in the treble. The treble staff continues its sixteenth-note pattern.

A musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with a sixteenth-note grace note followed by eighth-note pairs. Measure 12 includes dynamic markings 'ff' and 'tr' above the notes. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, featuring eighth-note pairs and sixteenth-note grace notes. Measure 12 includes dynamic markings 'tr' above the notes.

'tis too late to re-treat, hark!  
bis der Siegsruf erschallt, auf  
the foes come,  
an den Feind,  
'tis too late to retreat.  
bis der Siegsruf erschallt!

The double, double, double beat,  
Der Trommel donnerndes Ge-roll,  
the double, double, double beat of  
der Trommel donnerndes Ge.roll, ihr

the thund'ring Drum  
grollender Schlag

cries hark! the foes come; charge, charge,  
stürmt auf an den Feind, auf, auf, auf,

charge, charge,  
auf, auf, auf, auf,

charge, charge.  
auf, auf, auf, auf,

'tis too late, 'tis too  
bis der Ruf, bis der

late to retreat,  
Siegsruf erschallt,

charge, charge,  
auf, auf,

charge, charge, charge, 'tis too late, too  
auf, auf, auf, bis der Ruf, der

late to re-  
Siegs-ruf er-

H.W. 23.

## CHORUS.

Tromba I. II.  
Timpani.  
Oboe I. II.  
Violino I. II.  
Viola.  
SOPRANO.  
ALTO.  
TENORE.  
BASSO.  
Continuo.

The Trum-pets loud clan - gor ex - cites us to arms,  
*Der Schall der Trom-pe-te, er ruft uns zur Schlacht,*  
*treat. schallt!* The Trum-pets loud clan - gor ex - cites us to arms, the *der* Trum-pets loud clan - gor ex -  
*Schall der Trom-pe-te, er*

*Der Schall der Trom-pe-te, er ruft uns zur Schlacht,*

to arms, to arms, ex - cites us to arms with  
*zur Schlacht, zur Schlacht, er ruft uns zur Schlacht;* der  
 - cites us to arms, to arms, to arms, ex - cites us to arms with  
*zur Schlacht, zur Schlacht, er ruft uns zur Schlacht;* der

shril notes of an - ger, and mor - tal a - larms, with shril notes of an - ger, and  
Zorn in dem Bu - sen, der Kampfmuth er - wacht, der Zorn in dem Bu - sen, der  
shril notes of an - ger, and mor - tal a - larms, with shril notes of an - ger, and  
Zorn in dem Bu - sen, der Kampfmuth er - wacht, der Zorn in dem Bu - sen, der

mor - tal a - larms. The dou - ble, dou - ble, dou - ble beat of the thun - dring Drum, of  
Kampfmuth erwacht. Der Trommel don - nern - des Ge - roll, ihr grol - len - der Schlag, ihr  
mor - tal a - larms. The dou - ble, dou - ble, dou - ble beat of the thun - dring Drum, of  
Kampfmuth erwacht. Der Trommel don - nern - des Ge - roll, ihr grol - len - der Schlag, ihr

the thund'ring Drum cries, hark!  
 grol-l'en - der Schlag stürmt auf,  
 the thund'ring Drum cries, hark!  
 grol-l'en - der Schlag stürmt auf,

hark! hark! hark!  
 auf, auf, auf,  
 hark! hark! hark!  
 auf, auf, auf,

hark! the foes come;  
 auf an den Feind,  
 hark! the foes come;  
 auf an den Feind,

charge, charge, charge, charge!  
 auf, auf, auf, auf,

'tis too late to re - 'tis too late to re -  
 treat, 'tis too late to re - treat, 'tis too late to re -

bis der Siegsruf er - schallt, bis der Siegsruf er -  
 bis der Siegsruf er - schallt, bis der Siegsruf er -

36

treat, 'tis too late to re - treat, hark! hark! hark!  
schallt, bis der Siegs-ruf er - schallt, auf, auf, auf,  
treat, 'tis too late to re - treat, hark! hark! hark!  
schallt, bis der Siegs-ruf er - schallt, auf, auf, auf,

hark! the foes come; charge, charge, charge, charge, charge! 'tis too late, too  
auf an den Feind, auf, auf, auf, auf, auf, bis der Ruf, der  
hark! the foes come; charge, charge, charge, charge, charge! 'tis too late, too  
auf an den Feind, auf, auf, auf, auf, auf, bis der Ruf, der

H. W. 23.

late to re-treat. hark! the foes come, charge, charge! tis too late, tis too  
 Siegs-ruf er-schallt, auf an den Feind, auf, auf, bis der Ruf, bis der  
 late to re-treat, hark! the foes come, charge, charge! tis too late, tis too  
 Siegs-ruf er-schallt, auf an den Feind, auf, auf, bis der Ruf, bis der

late to re-treat, charge! tis too late, too late to retreat.  
 Siegstruf erschallt, auf, bis der Ruf, der Siegstruf erschallt!  
 late to re-treat, charge! tis too late, too late to re-treat.  
 Siegstruf erschallt, auf, bis der Ruf, der Siegstruf erschallt!

## MARCH.

Marsch.

per la 2<sup>da</sup> volta la Tromba.

Tromba.

Tutti.

Viola.

Tutti Bassi.

Pianoforte.

H.W. 28.

Traversiere,  
e  
Violini.

SOPRANO.

Bassi.

Pianoforte.

Andante.

mezzo piano, e sordini.

mezzo piano.

Andante.

*mp*

Trav: solo.

Liuto solo.

Tutti.

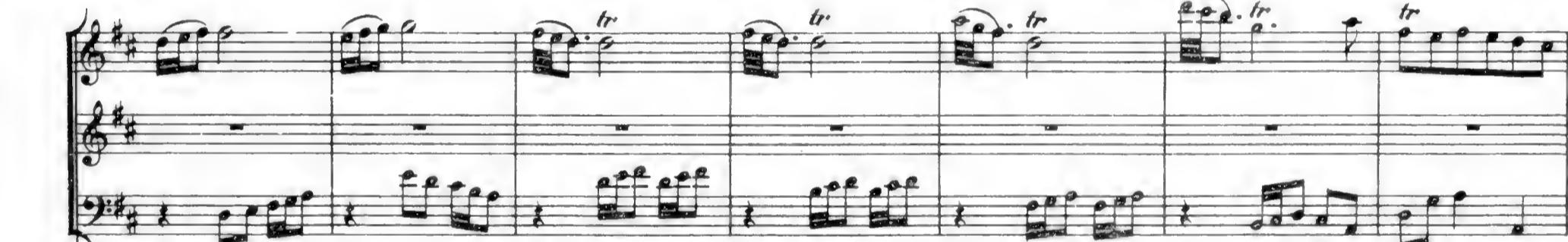
Trav: solo.

Tutti.

Liuto solo.

Tutti.

Tutti.



Liuto, e Organo.

40

the  
der  
woes  
hoff - nungs  
hope - less  
lo - sen  
lo - vers,  
*Lie - be;*  
whose  
*ihr Grab -*

dirge  
- lied  
is  
sanst  
whis - perd,  
flü - stert,  
whis - perd,  
flü - stert,  
whis - perd by the  
flü - stert in der  
war - bling  
*Lau - te*  
Lute,  
*Schlag,*  
by the  
*in der*

war -  
*Lau -*  
Liuto

Tutti.

Lute.  
*Schlag.*  
Liuto.

Tutti.

Trav: solo.

The soft com plain - - - ing Flute. the soft com plain - - -  
 Der Flö - te Kla - - - ge - ton, der Flö - te Kla - - -

Liuto, e Org.

6

p

- - - ing Flute in dy - ing notes dis co - vers the woes of hope - less  
 - - - ge - ton hin - sterbend singt den Jammer der hoffnungslo - sen  
 lovers, whose  
*Lie - be;* ihr

dirge - is whis - per'd, is whis - per'd, whis - per'd  
 Grablyed sanft flü - stert, sanft flü - stert, flü - stert,  
 by the in der

pp

war - - - bling Lute,  
 Lau - - - te Schlag.  
 unis.

whose dirge is  
ihr Gräblied

(tr) (tr) (tr) (tr)

whis-per'd by the war - bling Lute,  
flü-stert in der Lau - te Schlag,

whose dirge is  
ihr Grab - lied whis-per'd by the  
flü - stert in der

unis.

Tutti.

Adagio.

a tempo.

war - bling Lute.  
Lau - te Schlag.

Tutti.

Adagio.

a tempo.

Trav: solo.

ad libitum.

Adagio.

ad libitum.

Tutti.

a tempo.

a tempo.

Violini unisoni.

Allegro.

TENORE,  
o  
SOPRANO.

Tutti Bassi.

Allegro.

Pianoforte.

Sharp Vi-o-lins pro-claim their jea-lous pangs and des-pe-ra-tion.  
Die hel-le Gei-ge singt von Ei-fer sucht und von Verzweif-lung.

sharp Vi-o-lins pro-die helle Gei-ge

claim their jea - lous pang and des - pe - ra -  
singt von Ei - fer sucht und von Jér - zweif -

tion, their jea - lous pang and des - pe - ra - tion,  
lung, von Ei - fer sucht und von Jér - zweiflung;

fu - ry, fran - tie in - dig - na - tion, depth of  
singt von heis - ser Lieb', und Sehn - sucht tief - ster

pains, Qual, and height of und höch - stem pas - sion,  
Lei - den,

for the fair disdain - ful dame,  
um der stol - zen Schö - nen Gunst,

for the  
um der

*p*

*mf*

*f*

fair dis - dain - ful dame, for the fair dis - dain - ful dame.  
stol - zen Schö - nen Gunst, um der stol - zen Schö - nen Gunst.

*mp*

*f*

*tr.*

*tr.*

*s*      *7*      *6*

*tr.*

*tr.*

Sharp Vi - o - lins pro -  
Die hel - le Gei - ge

*p*

- claim their jea - lous pangs, their jea - lous pangs and des - pe  
 singt von Ei - fer - sucht, von Ei - fer - sucht und von Ver  
  
 - ra - tion,  
 - zweif - lung;  
  
 fu - ry, fran - tic in - dig - na - tion, for the fair dis - disdain - ful  
 singt von heis - ser Lie - be Qua - len um der stol - zen Schö - nen  
  
 dame, for the fair dis-dain - ful dame. fu - ry, fran - tic in - dig -  
 Gunst, um der stol - zen Schö - nen Gunst. singt von heis - ser Lieb', und

- na - tion, depth of pains, and height of pas - sion, for the  
 Sehn - sucht tief - ster Qual, und höch - stem Leiden, um der

fair dis - dain - ful dame, depth of pains, and height of  
 stol - zen Schö - nen Gunst, Qual der Lieb', und Leid des

pas - sion, for the fair dis - dain - ful dame, for the fair  
 Her - zens, um der stol - zen Schö - nen Gunst, um die Gunst,

dis - dain - ful dame, for the fair dis - dain - ful dame.  
 der Schü - nen Gunst, um der stol - - zen Schö - nen Gunst.

The musical score is composed of eight staves of four-measure phrases. The top three staves represent the vocal parts: Soprano (G clef), Alto (C clef), and Tenor (F clef). The bottom staff represents the basso continuo (Bass) part. The music is in common time and G major (indicated by two sharps). Various dynamics and performance instructions are included, such as 'tr' (trill) and 'v' (vibrato). The vocal parts feature intricate melodic lines with eighth and sixteenth note patterns, while the basso continuo provides harmonic support with sustained notes and chords.

Larghetto, e mezzo piano.

Violino I.

Violino II.

Viola.

Fagotti.

Organ Diapasons.

SOPRANO.

Bassi.

Pianoforte.

Larghetto.

*ad libitum.*

H.W. 28.

p *fp*

*ad libitum.*

But oh! what art can teach, what hu - man voice can reach the  
*Doch o,* *wess Stimme* *gleicht, o wel - che Künste* *reicht der*

*Violoncello.*

sa - cred      Or - - gan's      praise?  
heil' - gen      Or - - gel      Klang?

but      oh! \_\_\_\_\_  
doch      o, \_\_\_\_\_

what art can      teach,  
wess Stim - me      gleicht,

what voice can      reach the      sa - cred      Organ's      praise?  
wess Kunst er - reicht der      heil' - gen      Orgel      Klang?

notes in      spi - ring      ho - ly  
ih - ren      Klang, der      Lie - be      love,  
singt,

pp

notes that wing their heav'n - ly ways  
*und sich auf zum Him - mel schwingt,*  
 to join the choirs.  
*zum En - gel chor,*  
 the choirs a - bove. to join the  
*zum Chor - ge - sang, der En - gel*

Adagio. ad libit.

ad libit.

Adagio.

choirs a - bove.  
*Chor - ge - sang.*

6

Adagio. a tempo.

## Alla Hornpipe.

(Violino I. II.)

SOPRANO.

Bassi.

Pianoforte.

Alla Hornpipe.

Or - pheus could lead  
Or - pheus be - zwang

the sa - vage race.  
die wil - de Brut,

the sa - vage die wil - de

*Violonc.e Viola.*

unis.

race;  
*Brut;*

and trees up root - - ed left their place,  
*der Baum, ent wur - - zelt sei - nem Grund,*

*Tutti, piano.*

*e Viola.*

se - qua - cious of the Lyre, se - qua - cious of the Lyre,  
er folgt der Lau - te Klang, er folgt der Lau - te Klang,  
unis.

se - qua - cious of the  
er folgt der Laute

Lyre,  
Klang,

se -  
er

*pp*

qua - cious of the Lyre.  
folgt der Lau - te Klang.

Largo.

Violino I.

Violino II.

Viola.

SOPRANO.

Bassi.

But bright CE - CLIA rais'd the won - der high'r: When to her Or - gan vo - cal breath was  
Doch sieh! Cü - ci - lia wirk - te grös'sre That! Als sie der Or - gel Stimm' und Sang ver-

Largo.

Pianoforte.

giv'n, an an - gel heard, and straight ap - peard, mis - ta king earth for heaven.  
- lieh, da lauscht ein En - gel und wähnt ent - rückt sich auf der Erd' im Himmel.

## CHORUS.

Grave.

Trombe I.II.

Timpani.

Oboe I.II.

Violino I.

Violino II.

Viola.

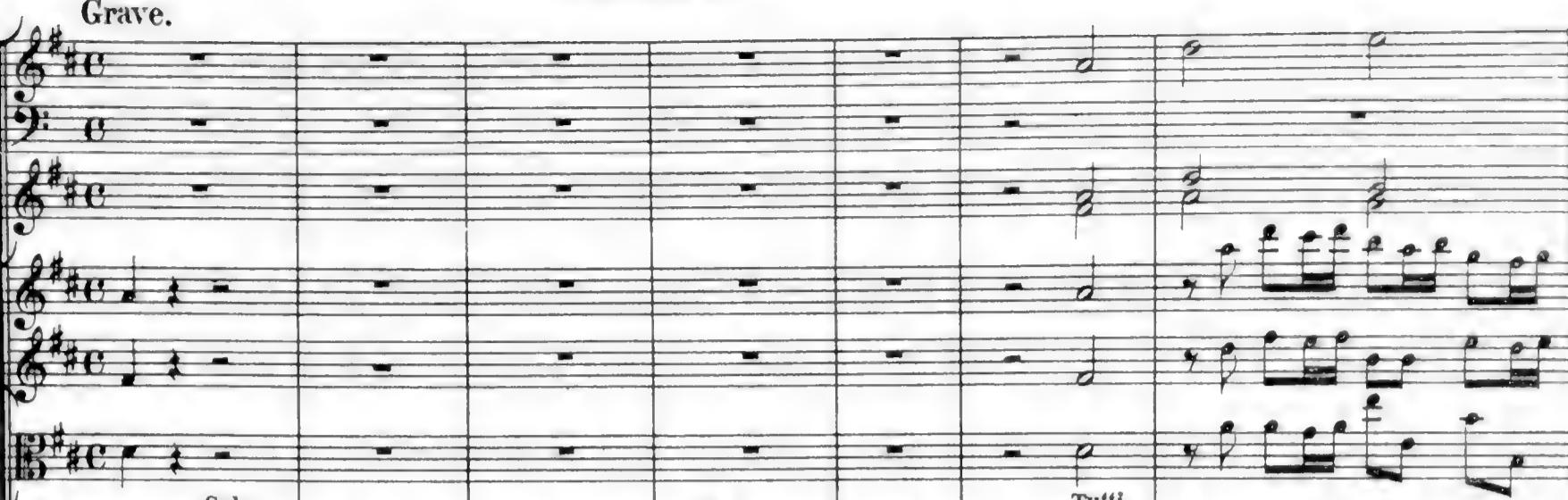
SOPRANO.

ALTO.

TENORE.

BASSO.

Tutti Bassi.



Grave.

Pianoforte.

Solo.

pow'r of sa - cred lays the spheres be - gan to move,  
heil' - ger Lie - der Macht der Sphä - ren Lauf be - gann,  
pow'r of sa - cred lays  
heil' - ger Lie - der Macht

Tutti.

the spheres be - gan to move; and sung the great Cre -  
der Sphä - ren Lauf be - gann,

the spheres be - gan to move; and sung the great Cre -  
der Sphä - ren Lauf be - gann,

*f*

*tr.*

Tutti.

a - tor's praise to all the bless'd a bove; and sung the great Cre -  
Schöpfers Preis lob san-gen durch das All: und sie des gro - ssen

and sung the great Cre -  
und sie des gro - ssen

*f*

$\frac{4}{2}$

so - - - tor's \_\_\_\_ praise to all the bless'd a - bove;

*Schö - - pfers* Preis lob - san - - gen durch das All:

so - - - tor's \_\_\_\_ praise to all \_\_\_\_ the bless'd \_\_\_\_ a - bove;

*Schö - - pfers* Preis lob - san - - gen durch das All:

6 5 6 5 6 7 8 6 4 5 8 7 6 5 4 3 2 1

*Solo.*

so, when the last and dread ful hour this crumb ling pa geant shall de - vour,  
so, wenn die letz te Stun de schlägt und ganz dies Er den rund zer fällt,

60

Tutti

so when the last and dread - ful hour this  
so, wenn die letz - te Stun - de schlägt und  
so when the last and dread - ful hour this  
so, wenn die letz - te Stun - de schlägt und

crumb - ling pa - geant shall de - vor; the dröhnt Trum-pet der Po -  
ganz dies Er - den - rund zer - fällt,  
crumb - ling pa - geant shall de - vor;  
ganz dies Er - den - rund zer - fällt,

Viol. I. ed Oboe I.

Viol. II. ed Oboe II.

Tutti.

shall be heard on high,  
sau - ne lau - ter Schall,

the dröhnt  
the dröhnt

Trum - pet shall be heard on high,-  
der Po - sau - ne lau - ter Schall:  
Trum - pet shall be heard on high,-  
der Po - sau - ne lau - ter Schall:

Un poco più Allegro.

Violino I. Oboe I.II.

Violino II.

Bassoon

the dead shall  
was stirbt er - live,  
steht,

and Mu - sic  
und der Sphä - ren - shall un - tune the  
klang ver - stummt im

the li - ving  
was lebt ver - die,  
- geht,

Org. tasto solo.      Tutti.      Org.

Un poco più Allegro.

fp

mp

e Fagotti.

the li - ving  
was lebt ver - die,  
- geht,

shall un.tune the  
ver - stummt im sky,  
All,

the dead shall  
was stirbt er - live,  
steht,

and Mu - sic  
und der Sphä - ren - shall un - tune the  
klang ver - stummt im

e Violoncelli.

Tasto solo.

Fagotti col Basso.

and Mu - sic shall un - tune the sky, shall un - tune the  
 und der Sphären klang ver - stummt im All, ver - stummt im  
 the dead shall live, the li - ving die, the dead shall  
 was stirbt er - steht, was lebt ver - geht, was stirbt er -  
 sky, shall un - tune the sky,  
 All, ver - stummt im All,  
 the dead shall was stirbt er -

Tutti.  $\frac{4}{2}$

(v. Pag. 71)

sky, the dead shall live, the li - ving  
 All, was stirbt er - steht, was lebt ver - die, the li - ving  
 live, the li - ving die, the li - ving die, and Mu - sic shall un - tune the  
 steht, was lebt ver - geht, was lebt ver - geht, der Sphä - ren klang verstummt im  
 the dead shall live, the li - ving die, and Mu - sic shall un - tune the  
 was stirbt er - steht, was lebt ver - geht, was lebt ver - geht, der Sphä - ren klang verstummt im  
 live, and Mu - sic shall un - tune the  
 steht, und der Sphä - ren klang ver - stummt im

$\frac{4}{2}$   $\frac{6}{5}$   $\frac{6}{5}$  ....

Musical score page 64, system 1. The music is in common time, key signature of two sharps. The vocal parts sing in German, with lyrics appearing below the notes. The piano accompaniment consists of six staves.

and Mu - sic shall un - tune the sky, the dead shall  
der Sphä - ren klang ver - stummt im All, was stirbt er -  
sky, All,  
and Mu - sic shall un - tune the  
der Sphä - ren klang ver - stummt im  
shall un - tune the  
ver - stummt im

Musical score page 64, system 2. The music continues in common time, key signature of two sharps. The vocal parts sing in German, with lyrics appearing below the notes. The piano accompaniment consists of six staves.

the dead shall live, the dead shall live,  
was stirbt er - steht, was stirbt er - steht,  
live, the li - ving die, the li - ving die,  
steht, was lebt ver - geht, was lebt ver - geht,  
the dead shall live, the dead shall live,  
was stirbt er - steht, was stirbt er - steht,  
sky, shall un - tune the sky, the dead shall live,  
All, ver - stummt im All, was stirbt er - steht,  
sky, the dead shall live, the li - ving die,  
All, ver - stummt im All, was stirbt er - steht,  
the dead shall live, the li - ving die,  
was stirbt er - steht, was lebt ver - geht,

A musical score page featuring six staves of music for orchestra and choir. The music is in common time, with a key signature of three sharps. The vocal parts sing in English and German, with lyrics appearing below the notes. The orchestra includes strings, woodwinds, and brass. The vocal parts consist of soprano, alto, tenor, and bass. The lyrics describe a scene where Music and the Sphären (Heavens) are mentioned.

shall un - tune the sky, and Mu - sic shall un - tune the sky, and der Mu - sic Sphä - ren -

-klang ver - stummt im All, der Sphä - ren - klang ver - stummt im All, the dead shall

was stirbt er -

shall un - tune the sky, and Mu - sic shall un - tune the sky, the dead shall

was stirbt er -

-klang ver - stummt im All, der Sphä - ren - klang ver - stummt im All,

6 7 6 8 6 5

shall un - tune the  
klang ver - stummt im sky,  
*All,*

live,  
- steht,  
the dead shall  
was stirbt er -

live, the li - ving  
steht, was lebt ver -

die, and Mu - sic  
geht, der Sphä - ren -

live,  
- steht,  
the dead shall  
was stirbt er -

live, the li - ving  
steht, was lebt ver -

die, geht,

the dead shall  
was stirbt er -

live, the li - ving  
steht, was lebt ver -

die, the dead shall  
geht, was stirbt er -

Tutti.

e Fagott.

the dead shall  
was stirbt er -

live, the li - ving  
steht, was lebt ver -

die, geht,  
and der Mu - sic  
Sphä - ren -

shall un - tune the  
klang ver - stummt im sky,  
*All,*

and der Mu - sic  
Sphä - ren -

shall un - tune the  
klang ver - stummt im sky,  
*All,*

live, the li - ving  
steht, was lebt ver -

die, geht,

Fugotti col Basso.

shall un - tune the  
klang ver - stummt im

sky, and Mu - sic  
All, der Sphä - ren -

shall un - tune the  
klang ver - stummt im

sky, and Mu - sic  
All, der Sphä - ren -

and Mu - sic  
der Sphä - ren -

shall un - tune the  
klang ver - stummt im

un - tune the  
ver - stummt im

sky, the dead shall  
All, was stirbt er -

sky, the dead shall  
All,

was stirbt er -

shall un - tune the  
klang ver - stummt im

sky, and Mu - sic  
All,

shall un - tune the

live,  
steht,

the li - ving  
was lebt ver -

die, der Sphä - - ren  
geht,

klang ver - stummt im

live.

the li - ving  
was lebt ver -

die, and Mu - - sic  
geht, der Sphä - - ren

shall un - tune the

steht,

was lebt ver -

geht, der Sphä - - ren

klang ver - stummt im

sky, the dead shall live, the li - ving die,  
was stirbt er - steht, was lebt ver - geht,  
*All,* and Mu - sic shall  
klang

sky, the dead shall live, the li - ving die,  
was stirbt er - steht, was lebt ver - geht,  
*All,* and Mu - sic shall  
klang

*fp*

the dead shall live, the li - ving  
un - tune the was lebt ver -  
ver - stummt im sky, was stirbt er - steht,  
*All,* the dead shall live, the li - ving  
un - tune the was lebt ver -  
ver - stummt im sky, was stirbt er - steht,  
*All,*

Musical score page 69, top half. The music is in common time, key signature of A major (three sharps). The vocal parts sing in four-part harmony. The lyrics are in English and German, alternating between the two languages. The vocal parts are supported by a piano or harpsichord bass line.

die, the dead shall live,  
the li - ving die, and Mu - sic  
geht, was stirbt er - steht,  
was lebt ver - geht, der Sphä - ren -  
die, the dead shall live,  
the li - ving die, and Mu - sic  
- geht, was stirbt er - steht,  
was lebt ver - geht, der Sphä - ren -

Chord symbols at the end of the section: 8 8 5 # 4:2 6 8

Musical score page 69, bottom half. The music continues in common time, key signature of A major. The vocal parts continue their harmonious dialogue, supported by the harmonic bass line.

shall un - tune the sky, (un - tune the sky,) and Mu - sic  
der Sphä - ren -  
klang ver - stummt im All, (ver - stummt im All,) and Mu - sic  
der Sphä - ren -  
shall un - tune the sky, (un - tune the sky,) and Mu - sic shall un - tune the  
klang ver - stummt im All, and Mu - sic klang  
der Sphä - ren -

Chord symbols at the end of the section: 2 6 5 # 4:2 6 7 6

shall un - tune the  
*klang ver - stummt im*  
 skv, and Mu - sic  
*All, der Sphä - ren* shall un - tune the  
*klang ver - stummt im*  
 sky,  
*All,*

shall un - tune the  
*klang ver - stummt im*  
 sky, and Mu - sic  
*All, der Sphä - ren* shall un - tune the  
*klang ver - stummt im*  
 sky,  
*All,*

sky, and Mu - sic  
*All, der Sphä - ren* shall  
*klang* un - tune the  
*ver - stummt im*  
 sky,  
*All,*

un - tune the  
*ver - stummt im*  
 sky,  
*All,*

*cresc.*

and Mu - sic shall un - tune the  
*der Sphä - ren klang ver - stummt im*  
 sky, and Mu - sic shall un - tune the  
*All, der Sphä - ren klang ver - stummt im*  
 and Mu - sic shall un - tune the  
*der Sphä - ren klang ver - stummt im*  
 sky, and Mu - sic shall un - tune the  
*All, der Sphä - ren klang ver - stummt im*

sky, the dead shall live, the li - ving  
 All, was stirbt er - steht, was lebt ver -  
 sky, the dead shall live, the li - ving  
 All, was stirbt er - steht, was lebt ver -  
 die, the dead shall live, the li - ving die,  
 -geht, was stirbt er - steht, was lebt ver - -geht,  
 die, the dead shall live, the li - ving die,  
 -geht, was stirbt er - steht, was lebt ver - -geht,

the dead shall live, the li - ving die, and Mu - sic shall un - tune the  
 was stirbt er - steht, was lebt ver - geht, der Sphä - ren - klang verstummt im

the dead shall live, the li - ving die, and Mu - sic shall un - tune the  
 was stirbt er - steht, was lebt ver - geht, der Sphä - ren - klang ver - stummt im

sky, (un - tune the sky,) and Mu - sic shall  
 (ver - stummt im All,) der Sphä - ren - klang

All, and Mu - sic shall un - tune the sky,  
 der Sphä - ren - klang verstummt im All,

sky, (un - tune the sky,) and Mu - sic shall  
 (verstummt im All,) der Sphä - ren - klang

All, and Mu - sic shall  
 der Sphä - ren - klang

un - tune the sky, the dead shall live, the li - ving die, and Mu - sic  
 ver - stummt im All, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -  
 un - tune the sky, the dead shall live, the li - ving die, and Mu - sic  
 ver - stummt im All, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -  
 un - tune the sky, the dead shall live, the li - ving die, and Mu - sic  
 ver - stummt im All, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -  
 6 7 8  
 shall un - tune the sky, the dead shall live, the li - ving die,  
 klang verstummt im All, was stirbt er - steht, was lebt ver - geht,  
 shall un - tune the sky, the dead shall live, the li - ving die,  
 klang verstummt im All, was stirbt er - steht, was lebt ver - geht,

the dead shall live, the li - ving die, the dead shall live,  
 was stirbt er - - steht, was lebt ver - - geht, the dead shall live,  
 the dead shall live, the li - ving die, the was li - ving -  
 was stirbt er - - steht, was lebt ver - - geht, the was li - ving ver - -

6 6  
 2 5 3

and Mu - sic shall un - tune the  
 der Sphä - ren - klang ver - stummt im  
 and Mu - sic shall  
 der Sphä - ren - klang  
 die, geht,  
 die, geht, and Mu - sic  
 der Sphä - ren -

sky,  
All,

and Mu - sic  
shall un - tune the sky. The

un - tune the sky,  
ver - stummt im der Sphä - ren -

All, der Sphä - ren - shall, and Mu - sic shall un - tune the sky. The

and Mu - sic  
der Sphä - ren - shall, klang, and Mu - sic shall un - tune the sky. The

shall,  
klang,  
der Sphä - ren - klang ver - stummt im All. Laut

6 5 2 6 8 3 2 8 5

Trum - - pet shall be heard on high;  
dröh - - net der Po - sau - - - nen Schall:

Trum - - pet shall be heard on high;  
dröh - - net der Po - sau - - - nen Schall:

the dead shall live, the living  
 was stirbt er - steht, was lebt ver -  
 the dead shall live, the living  
 was stirbt er - steht, was lebt ver -

die, and Mu sic shall, and Mu sic shall un - tune the  
 - geht, und der Sphä - ren - klang, der Sphä - ren - klang ver - stimmt im  
 die, and Mu sic shall, and Mu sic shall un - tune the  
 - geht, und der Sphä - ren - klang, der Sphä - ren - klang ver - stimmt im

sky. The Trum - pet shall be heard on high;  
*All.* Laut dröh - net der Po - sau - - nen Schall:  
 sky. The Trum - pet shall be heard on high;  
*All.* Laut dröh - net der Po - sau - - nen Schall:  
 $\frac{6}{4}$        $\frac{5}{3}$        $\frac{5}{3}$

the dead shall live, the li - ving  
 was stirbt er - steht, was le - bet ver -  
 the dead shall live, the li - ving  
 was stirbt er - steht, was le - bet ver -  
 $\frac{5}{3}$

die, and Mu - sic shall un - tune the  
- geht, der Sphä - ren - klang ver - stummt im  
die, and Mu - sic shall un - tune the  
- geht, der Sphä - ren - klang ver - stummt im

sky, and Mu - sic shall un - tune the  
der Sphä - ren - klang ver - stummt im  
All, and der Mu - sic shall and der Mu - sic shall  
sky, and der Sphä - ren - klang, Sphä - ren - klang  
All, and der Mu - - - sic shall un - tune the  
Sphä - - - ren - klang, klang unver - stummt im

sky,  
All,

shall un - tune  
ver - stummt

and der Mu - sic shall un - tune  
Sphä - ren - klang ver - stummt

sky, and Mu - sic shall un - tune  
All, der Sphä - ren - klang ver - stummt

Ped.

the im sky.  
the im All.

the im sky.  
the im All.

the im sky.  
the im All.

Ped.

## PRAISE OF HARMONY.

PREIS DER HARMONIE.



## APPENDIX.

Violino I.

Violino II.

Viola.

TENORE.

Bassi.

Pianoforte.

Largo, e cantabile.

Look down, look down,  
O blick' her ab, har - mo - - - - -  
- - - - - mische Heil' - nious

Saint, whilst we do cè - le - brate  
du, wie wir, im Preisge - sang

thy art and thee!  
dich fei - ernd hier,  
of Mu - sick's  
uns dei - ner

force the wonders show.  
Kunst in *An-dacht weih'n,*

the most of Heav'n  
*des Himmels Theil*

we here can know.  
*in un - serm Sein.*

Mu-sick! that all - per - sua - ding  
*Ton-kunst! in Wunder-kraft be*

art, währt! which sooths our  
*die stillt den*

griefs, in - spires our  
*Gram und stimmt zur*

joys, soft love cre -  
*Lust, und Lie - be*

- ates, stern rage des - troy's, and moulds at will each stub - born heart.  
zeugt und *Wuth zer* - stört, und hebt und beugt die starr - ste *Brust.*

### Andante allegro.

(Violini unisoni.)

TENORE.

Bassi.

## Pianoforte.

### **Andante allegro.**

2

a tempo.

## Admirio (Vic)

## Adagio. (Viol. II.)

Sweet	ac	-	-	-	-	-	cents,
Dein	<i>Wohl</i>	-	-	-	-	-	laut,

*p*  
nitro-  
d

a tempo.

sweet ac - cents all\_\_ your num - bers grace, touch ev'ry trembling string, touch ev'ry trembling string, touch  
dein Wohl - laut schmückt des Dich - ters Sang, der Saiten be - bend Spiel, der Saiten be - bend Spiel, der

ev - ry tremb -  
Sai - ten be -

ling string, sweet ac - cents all your num - bers grace, touch ev' - ry tremb -  
bend Spiel, dein Wohl laut schmückt des Dich - ters Sang, der Sai - ten be -

ling string, touch ev' - ry tremb - ling string,  
bend Spiel, der Sai - ten be - bend Spiel,

*Adagio.*

*a tempo.*

sweet ac - cents, sweet  
dein Wohl laut, dein

*ritard.*

*p*

II. W. 23.

ac - cents all your num - bers grace, touch ev' ry trembling string, touch ev' ry trembling string; each note in just - est  
*Wohl - laut schmückt des Dich - ters Sang, der Saiten be - bend Spiel, der Saiten be - bend Spiel; me - lo - disch ist dein*

or - der place - of Harmo - ny well sing, of Harmo - ny well sing, of Harmo - ny well sing, - touch  
*Weg und Gang, und Harmo - nie dein Ziel, und Harmo - nie dein Ziel, und Harmo - nie dein Ziel, - der*

ev' - ry tremb - Sai - ten be -  
*- ling string, - of Harmo - ny well sing, - bend Spiel, dein Wohlaut leibt ihm Schnuck;*

each note in just - est or - der place - of  
*me - lo - disch ist dein Weg und Gang, und*

Har  
Har

- mo ny well sing,  
mo nie dein Ziel,

of Har -  
und Har -

- mo ny well sing, of Harmo  
mo nie dein Ziel, und Harmo

ny well sing,  
nie dein Ziel,

each note in just - est or - der place\_of Har - mo ny well sing.  
me lo - disch ist dein Weg und Gang, und Har - mo nie dein Ziel.

ritard.

mf

f

H. W. 28. Fine.

86 Andante larghetto.  
(Viol. I.)

Viol. I.

It charms the soul, de-lights the ear, it charms the soul, de-lights the ear, to it all  
Sie röhrt das Ohr, ent-zückt das Herz, sie röhrt das Ohr, ent-zückt das Herz, zwingt je-de

Andante larghetto.

pas - - - - - sions bow, all pas - - sions bow, it gives us  
Lei - - - - - den schaft nach ih - - rer Lust, sie beut uns

hope, it con-quers fear, it gives us hope, it con-quers fear, and rules we know not how,  
Trost, sie bannt den Schmerz, sie beut uns Trost, sie bannt den Schmerz, und herrscht mit Zau-ber-kraft,

and rules we know not how, we know not how; it charms the soul, de-lights the  
*und herrscht mit Zau - ber kraft, mit Zau - ber kraft; sie röhrt das Ohr, entzückt das*

ear, to it all pas - sions bow; it gives us hope, it con - quers fear, and rules  
*Herz, zwingt je - de Lei - den schaft; sie beut uns Trost, sie bannt den Schmerz, und herrscht*

*7 6*

we know not how, and rules we know not how, and rules we know not how.  
*mit Zau - ber - kraft, und herrscht mit Zau - ber - kraft, und herrscht mit Zau - ber - kraft.*

*Da Capo.*

ritard.









# GEORGE FREDERICK HANDEL

Complete Works in 114 Volumes

In Octavo Size –  
Separately Available

## OPERAS

- x1253 Admeto (1727)
- x1254 Agrippina (1709)
- x1255 Alcina (1735)
- x1256 Alessandro (1726)
- x1257 Almira, Königin von Castilien (1704)
- x1258 Amadigi (1715)
- x1259 Arianna (1734)
- x1260 Arminio (1737)
- x1261 Ariodante (1735)
- x1262 Atalanta (1736)
- x1263 Berenice (1737)
- x1264 Deidamia (1741)
- x1265 Ezio (1732)
- x1266 Faramondo (1738)
- x1267 Flavio (1723)
- x1268 Floridante (1721)
- x1269 Giulio Cesare (1724)
- x1270 Giustino (1737)
- x1271 Imeneo (1740)
- x1272 Lotario (1729)
- x1273 Muzio Scevola (1721)
- x1274 Orlando (1733)
- x1275 Ottone (1723)
- x1276 Partenope (1730)
- x1277 Pastor fido, II (first version, 1712)
- x1278 Pastor fido, II (second version, 1734)
- x1279 Poro (1731)
- x1280 Radamisto (1720)
- x1281 Riccardo primo, re d'Inghilterra (1727)
- x1282 Rinaldo, 1711
- x1283 Rinaldo, 1731
- x1284 Rodelinda (1725)
- x1285 Rodrigo (1707)
- x1286 Scipione (1726)
- x1287 Serse (1738)
- x1288 Silla (1714)
- x1289 Siroe (1728)
- x1290 Sosarme (1732)
- x1291 Tamerlano (1724)
- x1292 Teseo (1713)
- x1293 Tolomeo, re d'Egitto (1728)

## INCIDENTAL MUSIC

- x1294 Alceste (1750)

## SERENATAS, MASQUES,

## PASTORALS

## ODES AND INTERLUDES

- x1295 Aci, Galatea e Polifemo (two versions, 1708 and 1732)
- x1296 Acis and Galatea (1719)
- x1297 Alexander's Feast (1736)
- x1298 Allegro, il Penseroso ed il Moderato, II (1740)
- x1299 Choice of Hercules, The (1751) (18)
- x1300 Haman and Mordecai (first version of Esther) (1720)
- x1301 Hercules (1745)

- x1302 Ode for the Birthday of Queen Anne (1713)

- x1303 Ode for St. Cecilia's Day (1739)

- x1304 Parnasso in Festa, II (1734)

- x1305 Semele (1744)

## ORATORIOS

- x1306 Alexander Balus (1748)

- x1307 Athaliah (1733)

- x1308 Belshazzar (1745)

- x1309 Deborah (1733)

- x1310 Esther (second version of Haman and Mordecai, 1732)

- x1311 Israel in Egypt (1739)

- x1312 Jephtha (1752)

- x1313 Joseph and his Bretheren (1744)

- x1314 Joshua (1748)

- x1315 Judas Macchabaeus (1747)

- x1316 Messiah (1742)

- x1317 Occasional Oratorio (1746)

- x1318 Resurrezione, La (1708)

- x1319 Samson (1743)

- x1320 Saul (1739)

- x1321 Solomon (1749)

- x1322 Susanna (1749)

- x1323 Theodora (1730)

- x1324 Triunfo del tempo e del disinganno, II (1708 and 1737)

- x1325 Triumph of Time and Truth, The (1757)

## PASSION MUSIC

- x1326 Der für die Sünden der Welt gemarterte und sterbende Jesus (1716)

- x1327 Johannespassion (1704)

## VOCAL CHAMBER MUSIC

- 72 Italian Cantatas for one or two voices and instruments in 4 Volumes

- x1343 Volume I, Nos. 1-18

- x1344 Volume II, Nos. 19-38

- x1345 Volume III, Nos. 39-55

- x1346 Volume IV, Nos. 56-72

## 28 ITALIAN Cantatas with Instruments

- x1347 Volume I, Nos. 1-7

- x1348 Volume II, Nos. 8-15

- x1349 Volume III, Nos. 16-23

- x1350 Volume IV, Nos. 24-28

## ITALIAN Duets and Trios

- x1351 (First Edition)

- x1352 (Second Edition)

## INSTRUMENTAL MUSIC for Organ, Orchestra, Chamber and Harpsichord

- x1353 15 Solo Sonatas, Op. 1 (c. 1724)

- 6 Sonatas or Trios for two oboes and continuo (1696)

- x1354 9 Sonatas, Op. 2 (1733),

- 6 Sonatas, Op. 5 (1738)

- x1355 6 Organ Concerti

- x1356 3 Works for Orchestra and Chamber Music

- x1357 8 Works for Clavier and Cembalo

- x1358 6 Concerti Grossi, Op. 3;

- 4 Concerti

- x1359 12 Concerti Grossi, Op. 6

## ORCHESTRA

- x1360 Concerto, F major; Water Music (c. 1717)

- x1361 Concerto, F major, Concerto, D major; Fireworks Music (1740)

- x1362 Double Concerto (2 due conc.) Bb major (21/40-50); 2 Double Concerto, F major (21/40-50)

- x1363 6 Concertos, Op. 4 (1738)

- x1364 6 Concertos, Op. 7 (1/40)

(See Also Volume No. 1355)

## HARPSICHORD MUSIC

- x1365 8 Suites (or Lessons) (1720)  
(1st collection)

- x1366 2nd and 3rd Collections

## CHURCH MUSIC

### CHANDOS Anthems (1716-18)

- x1328 1. O be joyful in the Lord;

- 2. In the Lord I put my trust,

- 3. Have mercy upon me

- x1329 4. O sing unto the Lord a new song,  
5. I will magnify Thee

- x1330 6. As pants the hart

- x1331 7. My song shall be alway;

- 8. O come, let us sing

- x1332 9. O praise the Lord with one

- consent

- x1333 10. The Lord is my light;

- 11. Let God arise

- x1334 O praise the Lord, ye angels of His; Wedding Anthem for Princess Anne (1734); Wedding Anthem for the Prince of Wales (1736)

- x1335 Dettingen Anthem (1743); Foundling Hospital Anthem (1749)

### CORONATION Anthems (1727):

- x1336 1. Zadok the Priest;

- 2. The King shall rejoice

- x1337 3. My heart is inditing; 4. Let Thy hand be strengthened

- x1338 Funeral Anthem for Queen Caroline (1737)

- x1339 Utrecht Te Deum and Jubilate (1713)

- x1340 Dettingen Te Deum (1743)

- x1341 Te Deum, A major (c. 1727); Bb major (1716-18); D major (c. 1714)

- x1342 Laudate pueri, F major (1702);

- Laudate pueri, D major (1707);

- Dixit Dominus (1707); Nisi Dominus (1702-7); Salve Regina, G minor;

- Silete venti, motet (21715-20);

- 6 Alleluias for voice and harpsichord (c. 1735-45)